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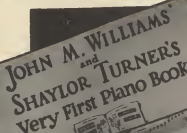
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THE CARNEGIE "POP" CONCERTS which opened its second season at Carnegie Hall, New York City, on May first, has presented several outstanding programs. The first week was highlighted by special programs, including a "Latin-American Fiesta"; a Neapolitan Night; a "Viennese Night"; and a Gershwin Night. Eva Likova, noted Czech soprano, and Robert Merrill, popular baritone of the Metropolitan Opera Association, were the soloists on the opening night.

THE NATIONAL FEDERATION of Music Clubs held its twenty-fourth Biennial Convention and American Music Festival in Detroit the week of April 20 to 27, with the national president, Mrs. Guy Patterson Gannett, presiding. There were important discussions and concerts throughout the week, in which leading figures in the world of music participated. American Music Day was celebrated on April 23, when the discussion of the problems of the American composer was led by Dr. Otto Luening, head of the Music Department of Barnard College. A number of the artists who appeared were winners in Federation sponsored contests, including Margaret Harshaw, contralto (1935); Edward Kane, tenor (1933); Robert West, baritone (1929); Paul Lenczer, soprano (1945); and Jacques Abram, pianist (1937). Ramon Vinay, Chilean tenor, and Raya Garbusova, Russian violoncellist, also made concert appearances. William Masselos, pianist, and Joan Brainard, soprano, were the winners in the 1947 'Youth Artists' Auditions, each receiving an award of one thousand dollars. The award appeared in a joint recital on the second evening of the convention.

ROBIN HOOD BELL in Philadelphia will open its eighteenth season of outdoor concerts on June 23. Again under the general musical directorship of Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, the season will run for seven weeks and will feature world-famous soloists and guest conductors. Vladimir Golschmann, noted conductor of the St. Louis Symphony Orchestra, will direct three concerts in July.

ARNOLD EIDUS, American violinist, who was the winner of the first Jacques Thibaud International Violin Competition last December, has returned from a most successful European tour which was part of the award. As a result of winning this contest, he has been engaged to appear with leading orchestras in this country and reengaged for another European tour next February.

BALTIMORE, MARYLAND, has added to its musical prestige by being the locale for an outstanding celebration commemorating the fiftieth anniversary of the death of Brahms. Headed by Reginald Stewart as director of the Peabody Conservatory, and conductor of the Baltimore Symphony Orchestra, the complete works of Brahms was written another opera, "Albert Hummel," which will be performed this summer at Glyndebourne, England, by a



REGINALD STEWART

THE SAN FRANCISCO Symphony Orchestra, conducted by Pierre Monteux, gave the first New York concert in its entire history on April 11. On an extended tour, the orchestra of ninety-eight, its traveling in a style such as no touring group ever before enjoyed. The New York concert was the twenty-fourth out on the tour and there were thirty-two more to go.

THE TRAPP FAMILY Austrian Relief, Inc., reports that in the first three months of its operation, 2480 packages of foodstuffs, clothing, and household sundries were sent to the destitute people of Austria. These donations represent contributions from the American people of thirty-two different states.

BENJAMIN BRITTEN, English composer, has written another opera, "Albert Hummel," which will be performed this summer at Glyndebourne, England, by a



taking seemed almost impossible of success. But all difficulties were overcome, and the various events were presented as they came along in the season's schedule. All honor to the city of Baltimore!

DAVID MANNES, distinguished violinist, conductor, has resigned as conductor of the concerts which for the past thirty years he has presented at the Metropolitan Museum of Art in New York City. Now eighty-one years of age, Mr. Mannes inaugurated these concerts for the service men of the First World War. It is estimated that a total of nearly two million persons have heard the concerts during the years.

WINNERS in the 1947 National Piano-Playing Auditions, sponsored by the National Guild of Piano Teachers, will have the opportunity to compete for additional awards through a plan known as Piano-Excellence-Prizes. Awards will be given in each of the three diploma classifications—Arist, Collegiate, and High School, and full details may be secured by writing to Grace White, P-E-P Chairman, 527 West 121 Street, New York City.

COLUMBIA UNIVERSITY'S third annual Festival of Contemporary American Music, held there from May 12 to 18, was featured by four invitation performances of "The Mother of Us All," a new opera by Virgil Thimmon and the late Gertrude Stein. The Five-Wind Ensemble (flute, oboe, clarinet, horn, bassoon) made its first appearance; and there was also a choral concert given by the chorus and orchestra of the Juillard School of Music, directed by Thor Johnson.

THE EDINBURGH 1947 International Festival of Music and Drama will be held in Edinburgh, Scotland, August 24 to September 15. The opening programs will be presented by the Colonne Orchestra of Paris, directed by Paul Paray.

Another attraction in the opening weeks will be the Viennese Philharmonic Orchestra, conducted by Bruno Walter. A three-week season of opera will be given by the Glyndebourne Opera Company, with nine performances each of Verdi's "Macbeth" and Mozart's "The Marriage of Figaro."

FRANCO AUTORI, permanent director of the Chautauque (New York) Symphony Orchestra, while on tour in England during April, was asked by the Polish Musicians Association to organize Polish

company organized by Mr. Britten. The company, with an orchestra of twelve, will be known as the English Opera Group.

JACQUES SINGER, young American conductor who began his career as a violinist in The Philadelphia Orchestra under Stokowski, has been appointed musical director of the Vancouver Symphony Orchestra. From 1937 to 1942 he was conductor of the Dallas Symphony Orchestra, an appointment which he received on the recommendation of Leopold Stokowski.

THE AMERICAN GUILD of ORGANISTS held a National Spring Music Festival May 12 to 16, in New York City. The program included organ recitals, church services, discussions, choral concerts, and pilgrimages to some of the interesting places in the city. Prominent organists from various parts of the country were heard in recital.

ARNOLD SCHOENBERG, celebrated Austrian-born composer now professor emeritus of music at the University of California, and a resident of Los Angeles, has been awarded this year's Award of Merit for Distinguished Achievement of the National Institute of Arts and Letters. The Award, which carries a prize of one thousand dollars, was presented in May.

ROBERT LEECH BEDELL, prominent organist, composer, and editor, has resigned his position as Director of Music from Southwestern College, Winfield, Kansas.

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first national symphony orchestra in Warsaw. It is intended to make the home of the new orchestra in the shattered Philadelphia Hall, now being rebuilt for the 1949 Chopin Centennial.

BERNARD HIERMANN, composer and conductor, has received an award of one thousand dollars in recognition of his "fostering in America a deeper knowledge and a wider appreciation of the world's fine music." The award, established ten years ago by Lord & Taylor, New York City, is one of four given annually to leaders in the fields of music, the motion picture, modern art, and the dance.

KATE CHITTENDEN, veteran piano teacher, composer, organist, of New York, in April celebrated her ninety-first birthday. Still actively engaged in her profession, Miss Chittenden can look back on a record of seventy-four years of uninterrupted teaching, thirty-one of them as head of the piano department of Vassar College. She is distinguished also as an organist, and from 1879 to 1906 was organist and choir director of Calvary Baptist Church, New York City. In 1906 she helped to found the National Guild of Organists. From 1900 to 1932 Miss Chittenden was deaf and head of the piano department of the American Institute of Applied Music. Besides her teaching, she gives a lecture series each year.

THE AMERICAN LYRIC THEATRE, INC., a new English language opera company, of which Donald Dame, Metropolitan Opera tenor, is treasurer and one of the founders, gave its opening performance on May 9 at the Westchester County Center in White Plains, New York. "The Barber of Seville" was performed with Winifred Held, mezzo-soprano, singing the role of Rosina. Broken dialog was used instead of the sung recitative. Paul Breisch was the conductor.

THE COLUMBUS (Ohio) Philharmonic Orchestra, conducted by Isler Solomon, has completed its first season as a full professional organization. In the twenty-week season, a total of twenty-seven works by American composers, was performed.

ARTHUR HONEGGER, French modernist composer, will be in charge of the composition department of the Berkshire Music Center this summer. This is Mr. Honegger's first visit to this country since 1929.

The Choir Invisible

JOHN GREGG PAINE, general manager of the American Society of Composers, Authors and Publishers, died suddenly in Detroit April 23, following an address which he had just made before the National Federation of Music Clubs. His age was fifty-seven. Mr. Paine was a specialist in copyright law.

REYNALDO HAHN, composer, born in Madrid January 27, in Paris, 1891, in Caracas, Venezuela, August 9, 1895, he came to study at the Paris Conservatoire when (Continued on Page 353)

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LET US GO BACK to 1876, when Richard Wagner was opening his *Festspielhaus* at Bayreuth, and have an imagined interview with the master. The representative from THE ETUDE begins:

"Herr Meister, I represent THE ETUDE, a musical magazine which Theodore Presser will find in America in 1883, seven years hence."

"Theodore Presser! Who's he? Never heard of him," scowled the composer.

"He's the man who founded the Music Teachers National Association at Delaware, Ohio, last year."

"That's in America, isn't it? I have just written a *Centennial March* as *reclame* for their great business fair in Philadelphia. It's very bad, but they won't know, and no one will ever hear it again."

"Reclam! That's Teutonic for advertising. What is your opinion of art and advertising?"

"*Ungottessen! Donner und Blitzen!*"

The master became frantic with rage, tearing his hair and playing football with his velvet beret.

"But Meister, when you were a young man in Paris, did you not do a lot of hack musical work for your bread and sausage and cheese?"

The master approached apoplexy at the mere mention of his baseness.

"Do you think that there will ever be a time when the world will spend millions of dollars weekly for music to be used for advertising?"

The master passed out of consciousness, with screams of "*Wahn-sinnig! Geisteschwache! Verrückt!*"—all of which in Broadwayese means lunacy, adde-brained, stark mad!

The subject of this editorial was suggested by a recent meeting of the sixty-one year old Contemporary Club, of Philadelphia, one of the historic, cultural American groups, atheneums, forums, literary societies, chautauquas, and associations of upward looking folks which come into even more intimate contact with the foremost movements of the day than do the excellent "Forum" and "Town Hall Meeting" discussions of the radio.

The speakers upon this occasion were Reeves Lewenthal, President of the Associated American Artists, Inc., and Major Homer Saint-Gaudens, Director of the Carnegie Institute of Pittsburgh. Major Saint-Gaudens, in opening his address, commented in part upon the fact that great artists of the past (painters and sculptors) depended for their support upon regal patrons, rich burghers, and the fathers of the Church. Some of the masters became very wealthy through the sale of their paintings. Musicians, however, in olden days, rarely received much more than a pittance for their labors. Up to the time of Beethoven, the great musical democrat, they were sometimes kicked about as menials and lived miserably, cringing existences.

With the coming of a new era, advertising as a factor in modern

Art and Advertising



THE GLEANERS (Les Glaneuses)

Jean François Millet (1814-1875), one of the most illustrious painters of France, once painted signs for a living, at his home in Barbizon.

living has undergone epochal changes. It thus has come to pass, as Major Saint-Gaudens pointed out, that many of the world's greatest artists, painters, and musicians have found it expedient to depend upon commercial art for a part of their livelihood. Here is Major Saint-Gaudens' list of some of them, including his own father, the eminent sculptor, Augustus Saint-Gaudens. If you are not familiar with these names, extend your cultural knowledge by consulting a good encyclopedia: William Hogarth, Thomas Rowlandson, Augustus Saint-Gaudens, Jean Louis Forain, Pierre Bonnard, Paul Cezanne, Edgar Hilaire Germaine Degas, Henri Matisse, Pablo Picasso, Vincent Van Gogh, Winslow Homer, George Bellows, George Luks, Walt Kuhn, and Guy Pène du Bois. The American painter, Frank Duvenack (Frank Decker), painted altars for a firm of church builders.

Major Saint-Gaudens also noted that Watteau, Toulouse-Lautrec, Rockwell Kent, and many other artists of distinction

deliberately made advertising a part of their work. Your editor at this same meeting called attention to the fact that George Du Maurier, eminent English cartoonist of "Punch" and author of the sensational novel, "Trilby," had made the now famous label for the bottle of Apollinaris water, and also that the great French painter, Jean François Millet, once earned part of his living painting signs at Barbizon.

The marriage of art and advertising has come about as a matter of human expediency, and if it is a "marriage of convenience," both parties seem to be faring excellently. The artist and the musician, now deprived of the support of generous dilettante and devout ecclesiastics, have been compelled to turn to business and industry. At the same time, it is not a little complimentary to art and to music to have commerce recognize these as great human necessities, so important that their very association with business can lead to success in promoting widely used mercantile and industrial products.

Trade is born in the market place. The main function of good advertising is to carry the message of the opportunities of trade from the market place, through the eye (print and television) and through the ear (radio) to the office, to the work shop, or to the home of the consumer. Advertising cannot alter the basic principles of square dealing, honest values, or exact representation of quality and price, which mark all fair trade.

The launching of a successful advertising project no longer is based upon accidental, slipshod experiments in the counting house or the studio. It depends upon a science, becoming more and more exact, dealing with the psychology of human interest, exhaustive research in economics, distribution, markets, and finance. Therefore, comes the presentation of advertising, through the brain

(Continued on Page 318)

Tiny Tots' Adventures in Theory

by Jane Bradford Parkinson



POSITION AND NOTES ARE NOT IMPORTANT
Let them have theory, too.

ONE great problem of music education would be simplified if adventures in theory were made a part of every piano lesson from the beginning. Too often, however, exploration of the keyboard is either frowned upon as unsanctioned experimentation, or utterly ignored. Many times, also, that which might have been a delightful keyboard excursion is turned into a bore some paper-and-pencil affair. The joyful experience of marking out a trail for himself on the keyboard, or of being able to follow the musical travails of a definite piece of music is incentives unknown to many piano students.

There are certain amazing and disturbing things about piano pupils who enter our conservatories. One of these is the ignorance of key signatures. If you ask a pupil in what key the piece is written, he is more likely to give the obvious answer, "five flats," than the intelligent one, "D-flat."

It is only the occasional pupil of college age who has a working knowledge of such easy fundamentals as the relationship of syllables to the piano keyboard, the step and half-step pattern of the major scales, the ease of building three forms of minor scales as related to the major scales, or independently by patterns, the understanding of intervals, the structure of major and minor triads and their inversions, simple transposition, and elementary principles of form.

Interest Stimulated

The interest of an adult piano pupil who has no background of theory is at once quickened when he is allowed to observe how a piece of music is built, and upon what harmonic foundation stones it rests. His ability to play well, and to memorize, and his capacity to understand some of these simple relationships between printed page and keyboard.

If the rudiments have been neglected in early edu-

cation, it becomes both the obligation and the opportunity of the piano teacher to give the student no matter at what stage he may be in the way of performance.

The question therefore arises regarding the attitude of teachers themselves toward the study of theory. In their own experience was harmony only a set of exercises to be written on lines and spaces, red-pencilled, grooved over, and pigeon-holed, or did it mean intelligence, and life itself, as applied to a piece of music?

The teacher who reluctantly approaches the teaching of keyboard theory must first of all be willing to take himself in hand, correct his own attitude, revise his own learning processes, clear up the distasteful and foggy impressions left from his own youthful experiences, and resolve not to pass on the same kind of impressions to the pupils entrusted to his care. He should then begin theory with his pupils at the very first lesson, and make it a part of every lesson from that time on.

The first step is to show the beginning pupil the relationship between the music he sings and the music he plays. Singing a little melody before it is played, and establishing the hearing the melodic line, the phrasing, and the rhythm. As the public schools do a great deal of singing, this is obviously the child's first approach to the piano. Most schools make use of syllables. If the child has not learned the syllables in his school singing, the piano teacher should see that he knows them, as they are a basic factor in both singing and playing, and are invaluable as the groundwork for scale building and transposition.

The First Lesson

At the first lesson, let the child sing a simple two-part melody that will lie under the five fingers of one hand, and play the position and play the melody upon the keyboard. These two easy steps should be a rote process. The child may then see upon the printed page what the ear has heard, and the hand has performed. There is immediate coordination of mind, ear, hand, and eye. And best of all there is immediate pleasure and self-assurance in performance.

To illustrate such coordination, simple melodies based on the first five tones of the major scale are best. After the child has learned to play two or three of these easy pieces by rote, he comes to a recognition of a definite step and half-step pattern, and is built up from any white or black key as the starting point. Black keys are necessary to preserve the pattern, and so are as easy to use and understand as any other key as readily as in C. The old idea, that the child must work up and down from Middle-C, and is a fearful and wonderful thing has long since passed into oblivion.

After a few lessons, it becomes easy enough for the child to complete any major scale by adding two whole tones, and one half-step at any do re mi fa sol pa ten note. Thus the scale, which is still so dreaded, and so poorly comprehended by many students entering conservatory, can become one of the simplest and most interesting processes, and can be at the command of the average child after only a few months of study. Signatures are no longer a matter of difficulty, for they follow as a result of the building process.

Minor scales, too often a hideous nightmare to the adult student, can without confusion be taught the

first year pupil by the same understandable device. They may be taught as relative to the major scale, or as independent scales by step and half-step patterns. In either case, the three forms, normal, harmonic, and melodic should be taught.

When the minor scales are taught as relative to the major, starting on the sixth tone, or *la*, the child sees quickly that there is never any change in the first five tones, and no change at all in the normal or natural minor scale. In the harmonic there is one change when *sol* is raised to *si*; in the melodic the *si* is retained and *fa* is raised to *fi*, and the scale then descends like the natural form. If patterns are preferred, the scale starts on one, and the definite locations of the half-steps are learned. The best way, of course, is to see that the pupil is familiar with both ways. Such a procedure is orderly and clear.

The Foundation of All Music

Almost without exception the pupil becomes as interested in building scales as he does in building a game with blocks, or setting up something with his mechanical building toys. After all, the scales are the foundation of all music, and teaching them is a very definite responsibility.

Transposition of simple melodies and little pieces is one of the pupil's greatest joys. As soon as he can play a five-finger position from two or three starting points, he can transfer his melodies from one place to another. This extends to transposition of melodies of greater compass as soon as the pupil is able to complete two or three scales. Later, as the child learns his chords, he can move these also to various keys. Transposition can thus be carried on by easy stages all through the pupil's education in music.

Building chords is one of the pupil's real adventures. From the earliest lessons, he readily comprehends the fact that chords built on the first, fourth, and fifth degrees of the major scale are major chords, and can make beautiful accompaniments for his little melodies. These chords lie as pictures beneath the hands just as the scales do. The tonic, taught as *do mi sol*, the subdominant, as *do fa la*, and the dominant seventh, as *ti fa so*, keep the child's hand in a natural arched position, and help him to recognize the common tone of the muscular performance so easy that change from one to another becomes automatic, and the performer listens ahead for instinctive harmonic direction.

For easy harmony in minor, chords may be formed on the same positions, making use of the harmonic scale. This is facilitated by the ease with which he can change a simple major melody and its accompanying chords into minor. He soon discovers that while the dominant and the subdominant are minor, the dominant seventh remains major.

As the pupil grows older, comprehension increases. The piano teacher should see that the pupil knows the names of the intervals, and should use every possible opportunity to help the student recognize intervals by hearing—major, minor, perfect, augmented, and diminished. Thus the pupil becomes familiar, both through making of a chord, he also comes to recognize intervals.

Teachers who fear to let a child experiment should realize that when the structure of scales, chords, and intervals is understood, making a melody, or harmonizing, is not experimenting, or playing by ear. It is creating, or composing. And (Continued on Page 330)

Virtuoso in the Jungle

A Conference with

Leonard Pennario

Brilliant American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ANTHONY DRUMMOND

The sensationally brilliant successes of Leonard Pennario in concert and as soloist with our foremost orchestras, prior to his entry into the military service, have drawn in audiences such as those which greeted radio and Hollywood stars. This had no effect upon his natural modesty. His impressions regarding his experiences in China and Burma, with armies of men who, though surrounded with seething millions, were continually under tragic strain and desperately desolate in a disease-ridden, tropical country, are startling. After his return from the front he went to the home of Dr. Guy Maier, his teacher for many years, for preparation for his present coast to coast tour, during which he has been overwhelmed by cheering crowds of admirers, not merely for his playing, but for his compositions as well. —Eaton's Note.

WHEN WAR broke, just what happened to the minds and imaginations of thousands of young musicians is difficult to picture. Here they were, with others in similar cultural and scientific callings demanding the super-development of the hands, suddenly called upon to go through the roughest and toughest kind of training. In earlier wars, virtuosos, musicians, and artists were usually carefully protected from danger. During the last war they no longer could remain far from the battle fronts, guarded like the art treasures in museums such as the Louvre, the Hermitage, or the Prado. Bach, Handel, Gluck, Mozart, Beethoven, Schubert, Schumann, Rubinstein, Liszt, Brahms, Verdi, were kept as far away from the smell of gunpowder as possible.

In World War I many distinguished musicians, notably John Philip Sousa, Ernest Schelling, Guy Maier, Percy Grainger, Albert Spalding, and others, volunteered for the Service for which they were best adapted. In World War II our democracy called for the best in all our young men fit for service. It was a war in which science, art, and music all had a definite part.

What might it do to the young musician's art and his personal interests for the future? For my part, despite the misgivings of my friends, since there had to be what Virgil in his "Aeneid" describes as "War, horrible war!" ("*Bella, horrida bella!*"), I would not have given up my service in World War II for anything.

When the Japanese attack occurred on December 11, 1941, I was seventeen years old. All of my life up to that moment had been focused upon becoming a virtuoso pianist. I already had been soloist with large symphony orchestras. I had been graduated from high

school and was attending my first semester at the University of Southern California. I had toured our major cities, playing with our leading orchestras, and had received gratifying comment from foremost critics. At the same time, I was continuing my studies with Dr. Guy Maier. The artistic future seemed promising.

LEONARD PENNARIO
Playing a concert for the G. I.'s at a base in Assam Valley, India.



LEONARD PENNARIO
When he entered the United States Service

school and was attending my first semester at the University of Southern California. I had toured our major cities, playing with our leading orchestras, and had received gratifying comment from foremost critics. At the same time, I was continuing my studies with Dr. Guy Maier. The artistic future seemed promising.

A Patriotic Musician

I knew, however, that it was only a matter of time before I would find myself in uniform, and when I came to wear that uniform I was just as proud as any young American could be. I realized that it would make a tremendous change in everything, but hating war above all things, I wanted to do my part in what we hope will prove a readjustment of world civilization that will convince all people of all lands that war, like pestilence and disease, which gradually are being wiped out by human understanding, will disappear from the face of the earth. One thing I did know was that life in the army is so intense, so concentrated that one lives in one year the equivalent of several years. It has an

THE HIMALAYAS
To carry music to American soldiers in desolate Burma, Leonard Pennario made many flights over the world's highest mountains in the Himalayas.



unquestioned maturing effect which is hard to explain. Many of the G.I.'s went into the Service as boys and came out men.

Finally the day came, and I was placed in the Air Corps and later in Special Service. I was moved from one camp to another and went through basic training in the Air Force without any injury to my hands from a piano, it was permitted to accept engagements, and for some eight months I toured the United States, in uniform, appearing with great orchestras. All the proceeds of my concerts of course were turned over to the Air Forces Relief Fund, and Army Emergency Relief Fund.

Experiences in the Tropical Jungle

Soon, I learned that a shipment of my unit was bound for Asia. It all came so quickly that it was hard for us to get our bearings. We flew from Newfoundland to the Azores, to Casablanca, to Cairo, to Karachi, and to Calcutta. Our bases were at Tezgan and at Kermatola. One cannot realize what it means to the human imagination to be yanked, in a relatively few hours, from the comforts of America, to the edge of a tropical jungle in India. We were located in a new clearing in the heart of an Indian jungle, in a wholly different kind of country from anything I had ever seen before. The deadening heat, the terrible humidity, the stench of the Orient, the never-ending night noises of the jungle made a change so dramatic that it is hard to describe. Never again could I complain about any kind of travel in America. Riding in an American freight car would be a luxury in comparison with some of the "accommodations" we had to endure in Asia. Imagine the psychological effect upon thousands of American young men, coming from fine American homes! Obviously one of the first considerations in looking after the wellbeing of our boys was to keep up their spirits. I was in Special (Continued on Page 316)

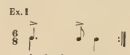
"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

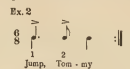
"Three Against Four"

Yep! that old puzzle is still unsolved. Every year it bobs up persistently, and almost invariably in connection with Chopin's Fantasy-Improptu. . . Well, I'll try once more, hoping finally to rid us of the old bugbear.

Tap this rhythm on your piano cover, counting six as you do it . . . slowly at first, then speed up as fast as you can tap. . . Notes with stems up are right hand, stems down, left hand; the first tap is hands together:



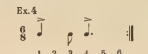
Finally, discard the counting of six, and change two beats in a measure; also speak this text as you tap, and accent "Jump" and "Tom":



Then transfer it to the piano, and repeat until it becomes automatic:



Now close the piano cover again and tap and count this new pattern . . . right hand first tap, left hand next, right hand last tap:



That one is easier, isn't it? . . . Change to two beats thus, and accent "Jump" and "me."



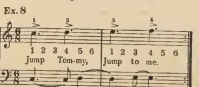
Transfer to keyboard and repeat until automatic:



Now, on the piano cover, tap the two patterns consecutively:



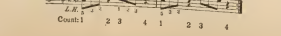
Notice that the right hand always comes on an accent (one and four) and that hands together come only on the first tap. When you say "Tom-my" and "to me" speak very sharply. In "Tom-my" the right hand taps first and Tom is accented while in "to me" the left hand taps first but again the right is accented. Now transfer to the piano.



Chopin's Fantasy-Improptu

The above is of course the exact way to play 3 against 4, and all students must master it. You will find valuable help to this problem on Mr. Dimesell's "Teacher's Round Table Page," for March, 1947, Exercises 1, 2, and 3.

For the Fantasy-Improptu, I advise a practice routine. First, I prescribe each hand separately, and left hand in impulses of three:



L.H. Count 1 2 3 4 1 2 3 4

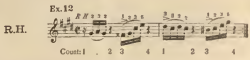
The Pianist's Page

by Dr. Guy Maier

Noted Pianist and Music Educator



the right in fours:



R.H. Count 1 2 3 4 1 2 3 4

Be sure to count aloud as notated. Work these up to a very fast speed. Then play them hands together thus:

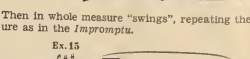


Note that the accents which come on the "three" count are played by the thumbs. . . . Do not worry if your groups are uneven, but work to play each impulse-group as fast and cleanly as possible, with a complete rest and pause afterward . . . and NO pedal. If you think of those sharp accents all will be well. . . . Don't stop counting aloud.

Now combine into half measure impulses, and concentrate on those thumb stresses:



Then in whole measure "swings", repeating the measure as in the Improptu.



The other measures of the piece will capitalize to this method of practice if you memorize each hand separately, and practice in the above patterns.

"Swing and Spring"

A perplexed pianist writes in for an explanation of the "Swing and Spring" slogan. Here goes: Everyone knows that the only physical connection between us and the piano keys is the superefficient finger tip which releases and controls the "electric" current passing from us into the instrument. To play well we must be assured that every essential muscular impulse back of the finger-tip is perfectly generated and channelled in order to insure smooth, unimpeded coordination. We must guard against any "short circuit" which will impair the flow from our finger into piano.

What are the originating power houses? They are the two spaces at which the body connects with the earth, namely: the seat and the bottoms of the feet. (Continued on Page 346)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

The Music Teacher Takes a Vacation

by Louise Guhl

A MUSIC teacher's life is a perpetual round. Two contrasting themes comprise its fabric. During the teaching season is spun a long, quiet theme, somewhat like that in the opening measures of *Des Rheinold*; with the approach of spring, an undercurrent of excitement is felt, culminating in the feverish climax of recitals and graduation activity. The second theme, for the vacation, is by contrast short and somewhat fragmentary, at times lyrical, at others intense or buoyant; it is almost too rich in thematic material for its length; it closes on a note of welcome to the return of the quiet first theme.

The recital season depletes the teacher's store of both physical and mental energy almost to zero. Her desire for immediate, complete change is fundamentally sound. Necessary relaxation is only partially accomplished in the familiar surroundings all-too-reminiscent of the super-activity of recent days and nights! Phrases from recital pieces stage a track-meet in the brain; music and teaching problems return to plague one. The need is for something fresh to chase the old business out of the mind. A sojourn with friends in a rustic cabin in a noncommercialized area is an excellent beginning. With the donning of faded old camp clothes the process of emerging from the tight chrysalis of stale thoughts begins. Unfamiliar activity and the sight of new faces produce marvellous results in a matter of hours. The preparation of meals on an unwilling stove, indulging in gossip, as well as some serious discussion, being soothed by the sedative effects of a rainy day, all accomplish wonders for jaded nerves. Late sources of irritation slip into proper perspective, with the rawknaked knowledge of difficulties in other people's lives; the tragedy in the eyes of the ten-year-old whose dog came off second-best in an encounter with a "porky" reduces the mountains of your own troubles back to their true mole-hill size. A week or two of wholesome relaxation completes the initial phase; it is, however, only the beginning, for neither mind nor body is yet fully restored to a

desirable state of buoyance. Fatigue has been routed, but empty reservoirs must be refilled with stimulating ideas. Several sources of supply are usually available. Master classes in pedagogy, private lessons, discussions with other teachers, or reading might be chosen, depending on whether one wishes to be at home or go away. Six weeks of hard mental work can be safely tackled before the tapering-off period of late summer. Not the least profitable activity would be the organization of one or two projects of one's own devising, ideas for which crop up at the most unexpected moments and are written down on slips of paper for future consideration. There is danger of attempting too much, for there are so many enticing possibilities and so little time. I have enough vacation projects in mind for at least ten years; early every spring I decide exactly what I want to do, but reserve the right to change my mind, for therein lies added excitement. I arrange to spend some time each summer with an inspiring teacher, and after the mental indigestion brought on by the too-rich diet of meaty ideas has cleared away, I go home and organize my teaching plans for the next season. This task may be comparatively simple, such as the introduction of one or two innovations in scale routine, approach to rhythm, ear-training or technique, or it may be a huge undertaking like starting from scratch and planning a detailed curriculum for all groups of pupils, perhaps as many

as seven or eight different levels to be included. It may be something midway between these two extremes, like a comprehensive investigation of new teaching material.

- Here are some projects I have in mind for the future:
- 1) A cataloging of various classifications of material in progressive order, such as collections suitable for independent home reading, or compositions of the romantic period usable in the original for elementary and intermediate pupils, or easy pieces in the modern idiom.
 - 2) Detailed outline for teaching theory with piano, including formal and harmonic analysis.
 - 3) Specific weekly assignments for each grade in ear training.
 - 4) The same for rhythm.
 - 5) A list of good material for boys, and another for adolescents.

Any of the above projects would require several weeks' time for completion. I prepared one such outline last summer, and use it every day for every pupil; I am delighted at the resultant gain of a few minutes of lesson time for fun, and the increased zest for such fun. To hear pupils make comments like, "I just love my lessons this year," is ample reward for a summer's work.

Summer Vacation for the Teacher

Summer is an ideal time for serious reading; winter bed-time reading is motivated first of all by a desire for relaxation, and consequently consists mostly of light fiction or entertaining nonfiction. But during the greater leisure of vacation time, one can turn to the half dozen musical biographies previously laid aside, the thin little book on psychology, the new collection of poetry, an old classic one has so far failed to read, the magazine articles put by for further study, all waiting to refill the mental reservoirs that seem to have only outlets during the winter.

Perhaps a teacher can even find time to make music in the summer. A sonata, a fugue or two, some new modern things might be added to the repertoire. No one need feel guilty at the Shavian taunt, "Those who can, do; those who can't, teach." Pupils are inspired by teachers who play; it is more efficacious to teach by example than by precept, and far quicker.

It is not wise to plunge right into teaching after weeks of intense concentration; another period of complete change is beneficial at this point. It might be a shopping trip, a lake voyage with its accompanying freedom from responsibility, a few days with friends in a distant city, a chance to dress up and be concerned chiefly with amusement for a short time, something slightly frivolous to make the return of routine welcome.

This formula of rest, work, rest requires eight to twelve weeks of time. The question arises in the teacher's mind "Can I afford to leave my pupils unperervised so long?" Can be answered by another question, "Can I afford not to?" Pupils need vacations. They are subjected to intense strain in modern life. School programs reach a hectic peak in the spring; three months of outdoor life, vacation jobs, and family trips are a welcome change to grades and teen-



MRS. FRANZ GUHL WITH A GROUP OF PARTICIPANTS At a meeting of the Parent-Teachers Association

JUNE, 1947

"MUSIC STUDY EXALTS LIFE"

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THE NOTED pioneer of music appreciation on the radio, Walter Damrosch, recently retired as music counselor to the National Broadcasting Company. Dr. Damrosch, eminent conductor, composer and educator, joined the National Broadcasting Company in 1927, and the following year started his famed NBC Music Appreciation Hour, which continued on the network for fourteen consecutive years. When the series was terminated in 1942, Dr. Damrosch remained as music counselor in an advisory capacity.

It has been aptly said that no history of the development of musical life in this country would be complete without an account of Dr. Damrosch's career. Similarly, no history of radio would be complete without taking into account the part he played in bringing good music to the school children of our country and developing an appreciation for it. Dr. Damrosch, as a conductor, was responsible for introducing many new compositions and artists to the American concert and opera-going public, as well as for the establishment of many musical organizations, and for pioneering in musical education by way of the radio. It was he who introduced to America's "Pastoral" and Saint Sæns' "Samson and Dalila," both in concert form. The first performances in this country of Brahms' Third and Fourth Symphonies and Elgar's two symphonies took place under his baton. Such modern operas as Honegger's "Pacific 231," Gershwin's "An American in Paris" and Concerto in F, and Deems Taylor's "Through the Looking Glass" were given their premieres by him. Dr. Damrosch not only brought such famous artists of the past as Lilli Lehman, Max Alvary, Emil Fischer, and Anton Setti to this country, but he is also accredited with the discovery of America's leading Wagnerian soprano, Helen Traubel.

"When I retired from the New York Symphony Society in 1926," he said recently, "I thought my career was ended. But I began all over again in 1927 when I became music counselor for the National Broadcasting Company. Through the mass medium of radio, I was able to reach millions of school children and adults, when previously I had only reached thousands of them in my years of Young People's Concerts with the New York Symphony Orchestra."

Asked about the music of modern or contemporary composers, he answered: "The brain has much to do with the work of many of our young composers. In many cases the heart very little. A number of present-day composers lack mobility." Damrosch, however, does not feel that the "rigid old days" produced all the fine composers and performers. "All the years I produce singers, composers, and other artists. Some are great and some are bad," he added.

"A wonderful thing about the art of music," he said, "is that the really great lasts. There are Beethes and were, too, even in the time of Mozart and Beethoven. But great music is safe. It will insist on its own continuity. Art is so innate you cannot fool it. People in the long run, fakery have their days, but the great lasts for generations."

It is of interest to know that the good Doctor regards his work in musical education as his most important contribution to the art, and that the best of his work in the field was by way of the radio.

The George Foster Peabody Award for "outstanding entertainment in music" recently given to the network's Broadcasting Company recently for the network's Orchestras of the Nation series (heard Saturdays, 3:30 to 4:00 P.M., EST). Three Columbia network programs also won Peabody awards—these were Columbia Workshop, Suspense and Invitation to Music.

Orchestras of the Nation just completed his fourth season on the air. It presented, this past fall and winter, thirteen symphony orchestras from all parts of the United States. The series provides opportunity for community orchestras to be heard by coast-to-coast audiences. Considerable new music has been performed on these programs. Notable radio premieres that have

New Sensations in Radio

by *Allred Lindsay Morgan*



ERNEST LA PRADE

attracted widespread attention included works by Paul Hindemith, Richard Strauss, Lukas Foss, and John Powell. The series is supervised from New York by Ernest La Prade, NBC's director of music research. Mr. La Prade will be remembered by many for his own orchestral program some years ago which was given to present an opportunity for young musicians to play at home along with an orchestra. It is a program which should be restored to the airways.

Columbia's musical program, Invitation to Music, was most deserving of its award. The judges pointed out it merited the reward "for our delight in listening to its program and for the education which it provides, extends, and perhaps best of all, for bringing to the air compositions and composers who deserve but might not otherwise have received the hearing." The series stems from the fine teamwork of four men: James Fasset, Director of CBS Serious Music Division, who supervises the series; Bernard Herrmann, CBS Symphony conductor; Oliver Daniel, director; and Ben Hyman, announcer.

The fourth anniversary of Columbia's Invitation to Music was marked by a special broadcast of Bach's Easter music from St. Paul's Chapel of Trinity Parish in New York, April 2. This was a program to be remembered not alone for the lovely singing of the Negro contralto, Carol Brice, but for the organ playing of Andrew Tietjens, and the playing of the CBS Symphony under Daniel Saldenberg. A week later, Invitation to Music following its custom to present contemporary composers and their works, gave us an entertaining half-hour of music by the British composer-conductor Anthony Collins. In recalling programs of this series, one could not forget the presenta-

tion of Schubert's "Mass in G" which was given on April 23 by the CBS Symphony and the Columbia Chorus under the direction of Robert Shaw, the noted young American choral conductor.

On April 21, with Gladys Swarthoff as soloist, the Telephone Hour began its eighth year on the National Broadcasting Company. Many new artists are announced for the coming year, among these the Swedish tenors, Jussi Björling and Set Svanholm, the lyric soprano, Pia Tassinari, wife of the popular Italian tenor, Ferruccio Tagliavini. Tassinari and her husband will be heard on the November third broadcast. Other artists scheduled for appearances include Jascha Heifetz, Lily Pons, Robert Casadesu, Blanche Thebom, Edo Piana, Bida Sayon, Maggie Teyte, Artur Schnabel, Marian Anderson, and Fritz Kreisler. This is indeed an imposing array of talent.

The arrivals had been fortunate in some fine programs during the past six months honoring the fiftieth anniversary of Brahms' death, the one hundred and fiftieth anniversary of Schubert's birth, and the hundredth anniversary of Mendelssohn's death—all of which occurred within the year. Toscanini's all-Mendelssohn concert on March 30 was memorable, and one was glad to see the neglected C major and the not-too-often performed "Reformation" Symphonies. The all-Brahms concerts by Toscanini and Koussevitzky were widely acclaimed. One looks forward to more Mendelssohn concerts in the fall since the anniversary of the composer's death occurs in November and will undoubtedly be further celebrated.

The programs recently emanating from the Eastman School of Music on NBC's The Story of Music broadcast (Thursdays, 11:30 to midnight, EST) have been such a delight that we feel impelled to congratulate all concerned with arranging them. The broadcast on March 27 of Carissimi's Oratorio "Jephth" was a particularly pleasant event. And remember with equal pleasure was the Chamber Music program of the 24th of April in which we heard the lovely *Sarabande* and *Chaconne* of Henry Purcell, the talented and prolific seventeenth-century English composer, and the Quintet for oboe, clarinet, violin, viola and bass by the widely admired twentieth-century composer Serge Prokofiev.

The Columbia Broadcasting Company issued some interesting statistics recently on the different categories of programming which it has broadcast during the course of the year, 1946. Music led all others in the time element having consumed 4,589 hours of broadcasting time. There were 8,761 programs in all music which took the amount of time given. Next in line was Drama, with 7,133 programs taking 2,236 hours of broadcasting time. Talks and Discussions were third, with 4,488 programs using 1,563 hours of time. News was next, with 6,869 programs taking 1,280 hours.

Eileen Farrell, the popular soprano singing star of Columbia Broadcasting, recently resumed her own program on WCBs in New York on Monday nights from 11:30 to 12 midnight. Miss Farrell makes her program in the manner of a short recital using only art songs and a few old favorites of the concert hall. Her versatility and vocal charm make her late broadcast a brief delight for those who enjoy the best of the song literature. She is accompanied by the Concert Orchestra, under the direction of the well known conductor, Alfredo Antonini.

The summer season in radio is now in full force. We still have the programs of the Philharmonic-Symphony Orchestra of New York and of the NBC Symphony now the Summer Symphony. The parade of different conductor-conductor Anthony Collins. In recalling programs of this series, one could not forget the presenta-

AN IMPORTANT REPORT
"MUSIC TEACHERS NATIONAL ASSOCIATION VOLUME OF PROCEEDINGS FOR 1946." Edited by Theodore M. Finney. Fortieth Series. Pages, 556. Price, \$3.00, postpaid. Published by the Association. Copies may be ordered through Raymond Kendall, Treasurer, School of Music, University of Michigan, Ann Arbor, Michigan. Dr. Theodore M. Finney, Editor of the Proceedings, may be properly proud of this voluminous and distinctive collection of papers which marks the seventh year of the Association. These papers were presented at the convention of the Association held in Detroit in February 1946. In addition to the records of meetings, there are some seventy excellent articles by authorities upon a large variety of subjects. In the musical field, the Proceedings of the M.T.N.A. correspond to the historic reports upon scientific matters issued by the Smithsonian Institution in Washington. Your reviewer has found this series of papers exceedingly interesting. Among the contributors are Dr. Alan Valentine, Dr. Karl W. Gohrkens, Henry Cowell, Dr. Howard Hanson, Dr. Quincy Porter, Dr. Burnet Tuthill, Sir Ernest MacMillan, Walter H. Rubsamens, Dr. Warren D. Allen, Dr. John Beale, Dr. John G. Kende, Dr. Oscar W. Demmler, Leon Carson, Dr. Edwin Hughes, Dr. Abe Popsky, Dr. Roy Underwood, Dr. Ira M. Allshuler, Dr. Augustus D. Zanis, Dr. Raymond Burrows, Dr. E. W. Doty, Dr. David Matern, Dr. Wilfred C. Bain, and others equally well known. Most of the papers are not over-technical and may be read with interest and profit by the average reader.

HAPPY HAYDN
"HAYDN, A Creative Life in Music." By Karl Geiringer. Pages, 342. Price, \$5.00. Publisher, W. W. Norton & Company, Inc.
Perhaps, on the whole, Haydn has been neglected in the matter of life stories. Here is a biography of the Viennese composer, by Karl Geiringer (pronounced Gey-ri-nger), which is comprehensive, authoritative, and interesting.
Of the great masters, Haydn and Mendelssohn seem to have been designated as the composers most associated with joy. Mendelssohn's name, Felix, signifying happiness, seemed to inspire him to write many works of a jubilant and sparkling nature, while one may go tripping through page after page of Haydn's delightful scores. For this reason, the more serious and sedate works of both composers are often neglected. The little prelude depicting chaos in the creation, which was thought shockingly modern in Haydn's

day, sounds almost trivial in these modernistic times. Geiringer's Haydn is presented with all of the minute musical detail of a German savant and becomes almost the most important work upon the Austrian German composer, with a Hungarian-Croatian background. The book is filled with interesting personal incidents and becomes a "must" in any well ordered musical library.
Haydn's life, despite his lightheartedness, was by no means entirely happy. His marriage was a disaster. His wife was stupid, bigoted, quarrelsome, jealous, and a miserable housekeeper. Haydn said of her, "She doesn't care a straw whether her husband is an artist or a cobbler." She even used his manuscripts as lining for her pastry pans and as curl papers. No wonder Haydn referred to her as an "infernal beast."
Their marriage, which lasted forty years, was one of incessant misunderstanding and misery, and Haydn was driven from his home to friends, neighbors, and a miserable housekeeper. Haydn said of her, "She doesn't care a straw whether her husband is an artist or a cobbler." She even used his manuscripts as lining for her pastry pans and as curl papers. No wonder Haydn referred to her as an "infernal beast."
Part Two, probably the most valuable portion of this excellent work, is devoted to an important critical analysis of Haydn's works.

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MAGAZINE if the price given on receipt of "Etude" coin or check.

by *B. Meredith Cadman*

HYMNS FOR CHILDREN
"SING IN PRAISE." By Opal Wheeler. Pages, 64. Price, \$3.00. Publisher, E. P. Dutton and Company, Inc.
Twenty-five widely loved hymns, with excellently told stories, together with the alluring and delightfully imaginative illustrations of Marjorie Torrey. Many of the illustrations are in four colors. The book makes one of the finest musical gift books for children.

NEW IDEA IN HARMONY
"THE OXFORD HARMONY" Volume I. By R. O. Morris. Pages, 139. Price, \$3.00. Publisher, Oxford University Press.
For the first time, your reviewer encounters a harmony which starts the student writing in three parts instead of four parts, the object of Dr. Morris being to make this technical subject more easily assimilable by the beginner. He feels that beginners can think more clearly and hear more clearly in three parts than in four. Dr. Reginald Owen Morris was born at York in 1886 and was educated at Harrow, New College, Oxford University, and at the Royal College of Music. After teaching at the Royal College for six years he became director of Theory and Composition at the Curtis Institute of Music in 1926, rejoining the Royal College in 1928. The work is excellently organized and will prove very useful to teachers and pupils.

ONE THOUSAND QUESTIONS AND ANSWERS
"QUIZ BOOK OF THE SEVEN ARTS." By Jo Ransom and Richard Pack. Cartoons by Leo Garell. Pages (octavo size), 190. Price, \$2.50. Publisher, Summit Press.
If you like questions, you will find them here galore. Art, Dance, Theater, Music Books, Movie, Radio, are all court-martialed and riddled with inquiries, some obvious, some ingenious, and all entertaining. The reader can check his information and be entertained at the same time. If he masters all of the questions, he can give himself a degree of D.I. (Doctor of Inquisitions). The book, with its appropriate cartoons, is aimed at the omnipresent, confident sage, when everyone, from seven-year-old kiddies to nonagenarians is expected to know the meaning or significance of Schmielie, Red Barber, Heate County, Alturia, Beowulf, Hoffer, Captain Buntshell, the Bantam Barium, Bessie, Circus, Antigonone, Lady Peel, Gio-Cio-San, Monsieur Leoc, Bazarov, Menander, Unbrago, or nine hundred and eighty-eight other things, in order to become a social lion on Broadway or on Main Street. If you please, this is a new, equal-electronic, cinematographic, radionic kind of literacy which has come upon this tired, old world, now being threatened by atomic bombs or what not. Ho hum! Better get the "Quiz Book" and try to make out what this world commotion is all about, and have fun doing it!



THE ESTERHÁZY CASTLE AT EISENSTADT
Home of Haydn's enthusiastic patron

RADIO

"MUSIC STUDY EXALTS LIFE"

(Continued from Page 303)

of some advertising genius, an "idea man" who knows how through a staff of writers, artists, musicians, and printing specialists, to secure the interest of the consumer, convince him of the need for the product, and compel as large and immediate sales as possible. Such a man may command an income running into six figures. Indeed, he may, through his advertising genius, create a great and enduring industry.

Advertising and art may raise a curious brood, however, and it is very easy to run into ridiculous excesses. Many very great debt to advertising and to business. Many of the foremost Foundations in America are the creation of commerce and industry, and the lavish returns they have made to the finer things of life far exceed the gifts of the emperors, kings, and royal patrons of old. This, we believe, is a fine and wholesome economic evolution.

On the other hand, we feel that it is very easy for the position of Art to deteriorate in the imagination of the people, if it is employed to abusive extremes. There is a dividing line, marking the boundaries of good taste and good sense beyond which it is not wise for us to pass. Great art is permanent, and greater than all temporary business conditions. It is the treasure of all humanity. The more it becomes a part of the daily life of the people, the greater is its service. Through its association with advertising, great journals have come into existence and have prospered by means of great art. Millions of people who might never have had an opportunity to visit a precious collection in a noted gallery or to attend a performance in famed concert halls, have been permitted, through advertising revenues of magazines and broadcasting companies, to have the priceless jewels of art and music brought to their homes.

If it were not for advertising, the American people would not have more than a fraction of the amount or quality of great art and music, or great entertainment, which now comes to them. In England there is no advertising included in radio broadcasts; no "commercial" of any kind. The promoter of a meeting set pays an annual charge for the broadcasts he delivers, but some of the most chauvinistic Britons admit in all fairness that with the amount of revenue received from British broadcasting taxes, it would be impossible to present the great volume of fine music and entertainment for which the American home owner, at no cost except that of listening to "commercial" (some offensively suggestive of all kinds of bodily disorders, and others presented with judgment, taste, and dignity), must pay.

Many of the magazines, with their unparalleled reproductions of great art, would cost the reader several times what he is asked to pay, if it were not for advertising. Our fellow citizens have become "advertising minded" and except for a few who are conspicuously objectionable statements and "copy," they are advertising as a part of our conglomerate American life, and many enjoy it greatly. Some even feel that the mixture of art and advertising is a sordid amalgam of greed and trade which can lead to no worthy

comparable Italian language, which took place in a great Italian opera house. The performance was exciting, but oh, that curtain! Like the curtains seen in old-fashioned vaudeville theaters in America, it was cut up into squares, each with the advertisement of some local dealer. The center of the curtain was reserved for the advertiser who had pictured a new, nickel-plated, white porcelain bathroom installation, fully equipped in every sanitary detail. The audience was invited to look at the next day and view the wonders of American plumbing. And that, ladies and gentlemen, was not in some backwoods hick town in our country, but in one of

the most famous cities on the European continent. On the other hand, in no country of the world do the standards of advertising, despite our occasional transgression, and artistic malfealties in taste, rank so high, on the whole, as in the United States, which yearly spends millions of dollars in purchasing the finest art and the greatest music for this purpose. We may be enthusiastically proud of the advancement of advertising in America. "We are advertised by our friends," sings Shakespeare in "King Henry VI." and surely, nothing has made more friends for American advertisers of standing than great art and great music.

Virtuoso in the Jungle

(Continued from Page 305)

Service and was assigned to groups to accomplish this highly important task. No sacrifice was too great to carry cheer and inspiration to these men, isolated and far from the comforts of their "God's country." And oh, how great was their appreciation! I never can be repaid for any concern in the future in the way of the higher and more spiritual things of life as well as of the necessities of food and water, and our government, faced with a dreadful task, took great pains to supply these spiritual and human needs.

I soon learned to forget what a piano lacked as long as it had any kind of keyboard from which I could wrangle tunes. The further I went, the worse were the pianos. The men didn't complain, and who was I to grumble, under such circumstances? Sometimes the strings would break and the hammers would fly into the air. But I always knew that it was playing for a gang of fellows, some of whom might never see me again, and morning, while others might awake and find a jackal as a bedfellow. I played under every imaginable condition. Once I gave a concert in an outdoor theatre in a pouring rain. Not one of the men left, and the applause was wonderful. It was the monsoon season and the rain came down in cataracts.

Musical Tastes of the G.I.'s

Sometimes the temperature in that climate ranged from 110 degrees to 130 degrees Fahrenheit, but I didn't seem to mind it when I realized what it meant to better know my programs were largely the Rachmaninoff, Grieg, and so on. I never in my life had heard of such things as "a little too technical and stiff," as with me, as I had memorized a large repertoire of all kinds of pieces from Home on the Range to Spatskovich. It was surprising to know how many of our boys knew good music. However, they called for all sorts of things. Now and then I played "Boogie-Woogie" for certain groups, just to prove they were "men." Remember, some of these boys were isolated that they had had no heard good music for months. When they were the greatest audience in the world.

Picture yourself in a jungle, miles from

anything like civilization. Around you the blood-chilling yells and screams from the fathomless darkness of the night, the air at times so clouded with bullets that your brother organist is always glad to show him about men in the chow line and blue food out of their mess gear, as they stood waiting for food. And such food! Our best musician organ, my good cook in the army, but they were very good cooks in the army. Often, the materials were foul. Then, the men were the everlasting stench of the Orient. And when, when music came, the men "ate it up."

All of my life I had heard of the fabulous beauty and romance and mystery of the East. It all may be there, but I traveled very extensively. In my own comparison with other countries, I feel that it is the most despicable country in the world. On all sides are every imaginable kind of loathsome sickness, poverty, filth, and oh, the unforgettable stench! The lack of education and the stupidity of piano fanaticism are appalling. The conception of religion, which makes them torture themselves; is of course similar to that of the Flagellants of the Middle Ages, but one of the evidences of Christendom is that in us we have grown away from that. Let India be rid of these monstrous piano practices and clean its streets of its claimants civilized recognition.

Parts of China are very fascinating and charming. I played there three and four times. One time, often giving three two-hour concerts a day at a stretch—10 A. M., 2 P. M., and 7:30 P. M., to accommodate the various shifts. The boys asked for all sorts of things, from the Louis Blues of Henry Cotton to the Passion of Bach. (Sic) Many of the Chinese take a keen and understanding interest in music. Most of the Indians, save in a few districts, are not interested in music far more interest in fakirs and a fight between a cobra and a mongoose than in music.

At one place in China there was no piano at all. I was offered a little field organ used in chapel services. Two of the attendants got down on their knees and then I played "Boogie-Woogie" and they pushed down on my pedals while I played, but I wished out all time that I might have had my American Baldwin piano. I never played on any piano in entertainment. The organ that could be called good. There are few grand pianos. I did it played on were uprights, in the hundreds of the concert I gave.

MUSIC TO give our men some (Continued on Page 353)

Notable Organs of America

by Dr. Alexander McCurdy

Editor, Organ Department

ing. Some of these instruments are tonally pass, but nevertheless they had their day and it is interesting to see and hear what has been done and how much we have improved our tonal thinking in the last ten years. Some of the organs mentioned, however, cannot be improved upon.

We begin by mentioning the Curtis Memorial Organ in the City Hall of Portland, Maine. During the summer there are daily recitals on this organ. Mr. Alfred Brinkler is the regular organist and is always delighted to meet members of the Guild of Organists and other interested people. The organ is a large four manual, built thirty-five years ago, and rebuilt in 1929. The fine large four manual organ in the Cathedral in Lewiston, Maine, is worth the trouble to see and hear. Bernard Piehe, the noted French-Canadian organist plays the instrument and is extremely proud of it. In and around Boston, there is a wealth of organs. The most famous, at the moment, is the one at the Germanic Museum made famous by the high type radio programs and records of E. Power Biggs. Of all the delightful people one meets, Mr. Biggs is surely one of the best. No organist should miss seeing the museum and hearing Mr. Biggs play that organ. No matter whether or not one agrees with the specification and the tone of the instrument, it is important that he should see and hear it in that particular outstanding wish to see and play them, arrangements can be made through the organist or custodian of the building.

The Tour Begins

Let us mention now a few organs in cities from Maine to California, from Canada to the Gulf, built by a number of manufacturers. I have played most of these organs and believe that if a visiting organist wishes to see and play them, arrangements can be made through the organist or custodian of the building.



A MARVELOUS CONSOLE

The console of the Wanamaker Organ at the great store in Philadelphia. This is possibly the largest organ console in existence. With its six manuals, its pedal board, its 451 stops, its pistons and other devices, it requires a mind of great resources to get the full range of tonal and expressive possibilities which this organ presents.

New York and Philadelphia

In New York of course there are so many organs of note that one hardly knows where to begin. Some which should not be missed are the Church of Saint Mary the Virgin where Ernest White is the Choirmaster

(He also has some unusual studio organs in the Parish House); in St. Bartholomew's; in The Riverside Church (everyone should hear Virgil Fox); in Columbia University; in St. Patrick's Cathedral; in the Cathedral of St. John the Divine, and many others.

In Philadelphia the John Wanamaker organ is perhaps the one that should head our list. Miss Mary Vogt, Music Director for the Wanamaker Store, is always pleased to show the organ, to arrange for tours through the different parts of the organ and to play the instrument at any time. Other organs which one should hear are in St. Luke's Church in Germantown; in the Girard College Chapel; in the Curtis Institute of Music; and in St. Mark's Church. Some marvelous sounds come from the organ in the Convention Hall in Atlantic City, but it is so difficult to get into the Convention Hall for a demonstration of the organ; so many conventions are held there. Bernard Richards is the organist of more than one hundred stops in his home. I have not heard the instrument yet, but hope to hear it soon. He also is most happy to exhibit this organ, and have people play it. In the Baltimore and Washington areas there are many organs which should be heard; such as the one in Peabody Institute; in Brown Memorial Church; in the Naval Academy; and in St. Anne's Church of Annapolis. The newly rebuilt Methodist Church of Washington, one of the Great Washington Cathedral (the organ which is considered to be the Ernest M. Skinner Masterpiece).

Pittsburgh has so many good organs that one does not know which to mention first. The Carnegie Hall organ which is played by Marshall Bidwell; the Mellon Church organ; and the organ in the Heinz Chapel are only a few of that come to mind. As we go west, we find all sorts of organs. The Trinity Methodist Church in Youngstown, Ohio, which is of unusual quality. There is one of the best Diapason ensembles in this organ that one will ever want to hear. In Cleveland one should hear the newly rebuilt Museum organ. In any amount of trouble to see and hear. When one beholds that case, it is only awe inspiring. This organ has just been rebuilt; and I wish there were space in this article to tell all that could be told about this instrument. It is, perhaps, the most important pipe organs in America.

In the Southwest

In Memphis we find organs in the Catholic Cathedral, built many years ago to specifications by Pietro Von. Also in this city there is a splendid organ in the Idlewild Presbyterian Church where Thomas Webber does distinguished work. There are organs in Texas which demand our attention, such as the organ in the University in Austin; McFarland Auditorium in Dallas; Christ Church in Houston; and in the Civic Auditorium in San Antonio. When we get farther west into California it is always so refreshing to go to the Mission Inn in Riverside where for many years daily recitals have been played on a beautiful organ. The organist, Mr. Newell Parker, derives so much pleasure from making his organ sound in the city where to begin. Some which should not be missed are the Church of Saint Mary the Virgin where Ernest White is the Choirmaster

The Problem of Intonation

by William H. Stubbins

Assistant Professor of Clarinet
University of Michigan

IN THE ISSUES of *The Froze* for December 1938, May 1939, and March 1940, the writer presented in these columns three articles dealing with the basic problems of clarinet playing: "The Problem of Tone, The Problem of Technique, The Problem of the Saxophone." These problems and the suggestions for their solution are of course fundamental to any other difficulties which may arise in the study of the clarinet. After a certain degree of proficiency has been attained on the instrument and a familiarity with its basic idiosyncrasies has been established the performer will find that other matters which were not so troublesome at the beginning cause him increasing concern. Not the least of these troubles is the problem of the intonation of the clarinet and in the simplest of phrases, "how to play in tune."

The present article is an effort to outline the problem of intonation on the clarinet and to offer a few practical suggestions which may help in its solution.

In dealing with this problem we must first understand intonation in general, as it relates to all musical instruments. Secondly, we must inquire into the peculiarities of the clarinet which make it physically a specific problem. Thirdly, we must provide ourselves with a technique of playing which will make the most of the possibilities of the instrument and in some manner compensate for its physical peculiarities.

As concerns the matter of intonation in general, it must be understood that intonation is wholly a relative matter. By relative we mean that all comparison of pitch is comparison. There is no absolute pitch in the sense that nature provides an absolute standard to which all pitch considerations are directed. All standards of pitch are artificial standards which have been established and accepted as standards just as are all weights and measures. Moreover, it should be remembered that our standard of taste is not an arbitrary thing, but the result of a series of experiences, trials, and errors, which have gradually formulated themselves. No man set himself down and said, "I will create a system of music completely and to the world's accord and satisfaction any more than did another crystallize the social government of the world.

What Is Absolute Pitch?

The development of music has been thematic in the larger sense. It has been rather a series of ideas by many men, building on what has gone before, altering, refining, substituting, here and there adding a bit, until now in this present, we find at our disposal a certain body of what we enjoy calling factual material, and which makes conventional demands on our action. Furthermore, we have only to look a little beyond our own noses to find that our system is not the only way of doing a thing. Other groups of people not so different from ourselves, have developed other systems in some ways even more complicated than our own. The important idea to keep in mind is that our own or any other system is a developed and artificial system which is the result of growth, and not the result of the discovery of an absolute.

It may be argued that physical laws such as the relationship of pitch in the harmonic series is an absolute, but we need only remember that the tempered

scale is a relative derivation from this supposed absolute, and furthermore that instruments which can produce the so-called absolute pitch relation of the harmonic series do play in relative harmony with the piano, from which no deviation of the tempered scale can be allowed. And further, we know that the ear of the performer as well as the ear of the piano-tuner can and does reach a basis of comparative stability when the music is finally played. Finally shall we remember that the ear itself, no matter how finely trained and acute, is still such a poorly developed organ, in comparison with the eye for example, that no one can compete with an instrument such as the stroboscope, in determining what we fallaciously call "absolute pitch?"

For there is no such thing as absolute pitch. What is known as absolute pitch is a highly developed recognition sense of the relationship of one pitch to another.

The general problem of intonation is then a problem of relationship, and of comparison of pitch to pitch. It is this possibility of such relationship which permits us to play in ensemble, and to achieve a harmony between two instruments or more, which will please our taste according to the system of music which we have developed and accepted.

Fortunately, although our ears are rude and coarse as far as fine discriminations are concerned, we are able within a certain limited vibrational range to meet with other ears, and consequently agree on a relatively constant pitch when we are playing our instruments. Where this is accomplished we are "playing in tune," as we say, and our musical activities can be exercised in any further manner in which we wish pleasure, be it in the full expanse of a large ensemble such as the band or orchestra or a smaller group.

But in addition to meeting the ears of others and in causing our instruments to thereby reach a concordance, we have another and more basic difficulty, which is that of making our own ears reach a concordance between pitches within our own ears, and thus, play in tune on our own instrument without the helpful guide of another ear or instrument for a comparison. In many ways it is easier to play in tune in an ensemble where the comparison is definite, than it is to play in tune alone, where the only comparison can be to our own ear. This is a matter which is not very well understood. If there is any approach to an absolute intonation, it is that individual comparison on pitch relationship which every one makes by himself. For each individual that comparison is unique, and cannot be duplicated by anyone else, anymore than can what each of us sees from his own eyes be duplicated exactly by anyone else.

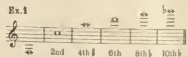
The necessity for some artificial standard is therefore easily proven, and it is not difficult to understand why we have developed such standards. For the individual must therefore accept a standard, and endeavor to develop his recognition of pitch relationship in such a

way, that it will be consistent with the pitch relationship of others; if there is to be anything other than a number of isolated individuals each playing according to his own pitch recognition standard. It is possible, but not probable that any two individuals might arrive at the same pitch recognition individually, for the same difference as individuals will hold true in this case as holds true of their individuality as individuals in all other senses. In other words, no two people can be alike because there are not two people who are identical—each of us occupies some space and time of his own—we are in short—individuals. By the adoption of a certain relative standard of pitch recognition, we can all give a little as individuals, and meet somewhere in the limited vibrational scale to the extent that we can call, as far as the very coarse measurements of our ears is concerned, our pitch recognition standard constant, and can therefore "play in tune."

This much then we have discovered to be a common problem of intonation for all instruments, which we must remember from this discussion to apply to our specific problem of intonation on the clarinet: is that intonation is relative, certain accepted standards of pitch recognition must be met, that we as individuals must train ourselves to produce a pitch recognition comparable to this standard, both as individuals playing on our own instrument alone, and as members of an ensemble group where we must meet the common concordance of the group.

Whatever we desire to do as far as meeting the standard of pitch recognition which we have set for ourselves, must be accomplished with regard to the specific instrument on which we are to perform, and in the case of the clarinet, we are immediately met with numerous physical and mechanical difficulties which we must master.

The clarinet is an instrument which embodies the acoustical problem of the cylindrical pipe. This phenomenon of nature is such that any fundamental pitch produced on a pipe of cylindrical bore will contain as harmonic overtones which are in the ratio of one, two, three, four, five, six, seven, eight, nine, ten, and so forth overtones which give it its characteristic quality. These overtones may easily be produced up to the tenth in the case of the clarinet, and would be as follows for the pitch of low F on the clarinet.



In order to produce these harmonics finger low F, and simply vary the breath pressure and pressure on the reed, slightly opening the throat and exerting more pressure on the reed as the higher harmonics are reached. With very little practice anyone can cause these tones to speak quite easily. The A above the staff is a sharp fourth harmonic; the high G is a flat eighth harmonic and the high E-flat is a flat tenth harmonic. This variation is due to the construction of the instrument, and is necessary in order to balance the scale.

More discussion of which will follow later. For purposes of illustration as to the harmonic series involved, this experiment will suffice to show that a cylindrical pipe produces a pitch which contains every other harmonic overtone in the harmonic series. An open pipe or conical bore pipe on the other hand, contains a different set of harmonic overtones. The most striking difference between the open or conical bore and the stopped or cylindrical bore pipe, and the difference with which we are most concerned, as it relates to the problem of intonation, is the fact that on the clarinet as compared with the oboe for example, the clarinet, which is a cylindrical bore instrument, will produce as its first overtone in the harmonic series a twelfth above the fundamental or the second harmonic; and the oboe will produce the octave or first harmonic above the fundamental as its first overtone in the harmonic series.

Now any instrument which will produce the first harmonic or the octave above its fundamental as the first overtone, permits the placement of a speaker or octave key at a note or air-column vibratory point, which requires no particular compensation between the lower or fundamental register, and the higher or harmonic register of the instrument in other words, the fundamental register of the (Continued on Page 352)



MASSED BRIGADE OF GUARDS BANDS TROOPING THE COLORS, LONDON 1899

Photograph by Gled. A. Polson, Ltd.

The Evolution of the Military Band

The Rise and Development of Military Music From the Parade Ground to the Concert Stage

by Alfred E. Zealley

NOTWITHSTANDING the fact that a most informative book was published in 1944, on the History of Military Music in America by the well-known army band leader, William Carter White, it is safe to say that the great majority of musicians have a poor conception of the rise and development of the military band; they still place it in that category as being suitable only for supplying music for parades and ceremonies, and still fail to recognize it as an artistic concert medium, worthy of serious consideration.

We have been told that the military band had its beginning when the Ethiopians first used the drum and the Hebrews the trumpets during their forty years in the wilderness, but this idea is far from the established fact.

The military band had its beginning in the 18th century when Germany led the world in matters of

military music. It was that great soldier and statesman, Frederick the Great, King of Prussia, who established the military band on a recognized model which was readily adopted throughout Europe and America. It was he who devised a new source of military music which became the pride of those regiments that were in a position to afford such a luxury, for it must be remembered that this privilege was at first granted only to a few renowned regiments whose officers were noblemen.

The instrumentation of these German bands consisted of clarinets, oboes, horns, and bassoons; a decided improvement upon the French model of the same period, which was made up of hautbois (oboes) and drums.

Various Influences

The influence of the French Revolution eventually put Germany in second place as far as military music was concerned.

When the Paris Opera and the elite concert auditoriums closed their doors for lack of patronage, the musicians transferred their services to the leading military bands that were being organized at the time under the direction of a Captain Sarrette.

These military bands took on enormous proportions, and we find the noted composer, Gossec, appointed bandmaster to the National Guard band in the latter part of the 18th century. We are told that he wrote a vast amount of music for the military band including excerpts from a number of symphonies. After returning

the post for three years he retired, and very soon after the famous organization was disbanded.

But Sarrette came to the rescue, and in 1792, under the auspices of the municipality of Paris, reorganized the band into a free music school (*Ecole Gratuite de Musique de la Garde Nationale Parisienne*), utilizing the musicians as teachers in different classes.

Perhaps it will be well to make clear that these military bands which have been referred to were not service bands, but large wind organizations of military instrumentation.

Here again it might be mentioned that even today municipal and proprietary concert bands in Europe adopt the misleading title of "military." The title definitely applies to a service band.

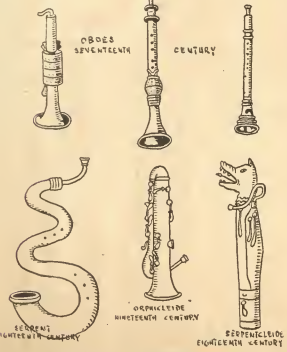
The military spirit became rampant again, and when musicians were required for the new French army bands, they were invariably chosen from Sarrette's school. This led the government to bestow upon it (1798) the title of *Institute Nationale de Musique*.

Later on (1795) a merger was formed between the Institute and the *Ecole Royale du Chant et de Déclamation Lyrique* with the title *Conservatoire de Musique*. Thus, the world renowned Paris Conservatory of Music came into existence through the medium of military music.

Standard Instrumentation of European Bands
In 1838, Wilhelm Wieprecht, a distinguished German musician, was appointed director of the Prussian Guards, and his reforms were of such an outstanding nature that we again find Germany leading the world in the sphere of military music.

This man's instrumentation was so colorful that Europe readily adopted it as a standard, and there is no reason to wonder why, when we read the makeup of German bands at this period.

(Continued on Page 354)



EARLY MILITARY BAND INSTRUMENTS

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

About Intervals and Chords

1. Are there diminished seconds and sixths, and augmented thirds, sevenths, and octaves?
2. Are E-C# and Eo-Cs major thirds?
3. Is C a perfect fifth down from E#?
4. The following are some exercises taken from a book I own, with my solutions. Are my solutions correct—M. D.

Ex. 1

Given exercise

My solutions

A. 1. Augmented octaves are often found, but not the other intervals you have mentioned. They can be written, to be sure, but they are not generally used in diatonic music. A good rule to remember in this connection is that one does not ordinarily write any diminished interval which is the enharmonic equivalent of a perfect fifth.

2. Yes.
3. No. A perfect interval: E is A 5.
4. Your solutions are very wrong. In each of them you have added a note to the first given chord, which you should not have done! In No. 2 you have misspelled the chord of VI; in No. 3 you have added a note beneath the given root of the bass of the chord of I, and in all of them your voice leading is faulty. The correct solutions would be:

Ex. 2

I cannot explain within the space of these few columns, the reasons for these changes. But if you are really interested in intervals and chord connections, I would urge you to study harmony with a fine teacher as you can secure. There is no good teacher in your town, buy a text and study by yourself. For such a purpose I would recommend "Harmony for Ear, Eye, and Keyboard" by Heacox as a simple and easily comprehended text. It may be secured through the publishers of *The Excelsior*.

How Can I Learn to Play With More Expression?

1. I am twenty years old, play fifth grade music, and have had a year of theory and harmony. In there any way in which I could cultivate warmth and expression in my playing, instead of sounding too mechanical?
2. What are the qualifications for a concert pianist?
3. Am I too old to study for a concert career?—A. C.
4. Expressive playing comes from feeling on the part of the performer, and some people have more feeling than others. A musician must have a combination of high intelligence and strong, deep feeling, and if one of these is lacking he simply cannot succeed in a concert field of music. But sometimes, for one

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, *Webster's New
International Dictionary*

late for a concert career, and that you had better study music just for your own satisfaction—and for the pleasure that your playing will give to your family and friends. This is of course what most people ought to do with their music, and I personally think it is worth all the time and money you have spent just to have the deep satisfaction that comes from being able to play even reasonably well.

It's Never too Late!

Q. Fifty-six is a little late to begin a musical career, however, suddenly find myself with a piano (after fifteen years) and I have little spare time every day. I have never had serious experience for the singing I did in public schools but I can sing. However I didn't know there was such a thing as fingering until a short time ago and I don't know the scales other than C. I play some fourth and fifth grade pieces but naturally I don't know anything about expression other than the "loud and soft" signs. I would like to learn to play more correctly and with greater improvisation. I cannot have lessons, but I am getting quite a few valuable pointers from the articles in *The Excelsior*. Will you advise me?—L. S. M.

A. I have three bits of advice for you. In the first place, it will be necessary for you to go back a little and learn to do much of the "basics" things. Even though you have played fourth and fifth grade music after a fashion, I believe you must now discipline yourself by learning piece by piece and second grade music as you get some. So I suggest that you get some of the very easy material written or edited by Mrs. Crosby Adams, similar material in the *Querle* books, or any other good first or high-grade material on your own. If you will be able to secure such music right there in your own home, but if not, then send to the publishers of *The Excelsior*, perhaps enclosing this answer when you write.

After securing this easier material, re-running through it very carefully, three times first, and then beginning a study of what are called "finger exercises" of whatever kind, including the fingings. If you can't stop often to look up some of your particular sign of abbreviations, and if you don't have a music dictionary, advise you to buy one at once—Eliason's

is as good as any and it costs under two dollars. If your music or book store does not stock it they will order a copy for you.

When you can play first and second grade music with fair facility, go on to the third grade studies and pieces and stay on this level for at least twelve months; you can actually play them up to 200. In order to determine this you may eventually have to get a metronome, but probably not for several months. Perhaps you ought to work on one of the "graded courses" in connection with the other material so as to be able to check your own progress.

You will note some sort of a tempo indication at the beginning of each piece or study, and the dictionary will tell you approximately what such words as *andante*, *allegro*, *adagio*, and so forth mean. You will find also signs of dynamics that relate to relative loudness and softness, and you will find these explained in the dictionary—many of them under either "abbreviations" or under "signs."

Don't expect to do all the above in a day or in a week; but by the end of a year you should have made considerable progress in your work at first or three hours a day. So much for playing.

My second bit of advice is that you buy three books and study them: (1) "Music and Terminology" (Gehrkens); (2) "Harmony for Ear, Eye, and Keyboard" (Heacox); (3) "Fundamentals of Music" (Gehrkens). These books will open up all sorts of things and will help make you intelligent concerning the structure, style, form, and notation of music. They should also be of help to you in learning to improvise.

Finally, I suggest that you begin to buy recordings of piano pieces of which you have or can readily secure the printed music. Follow the notation carefully as you listen to the piece. Note the tempo, the dynamics, the tempo and dynamics, the contrasts of various sorts. Listen to the same piece over and over again, following the notation each time. If it is not too difficult, try playing parts of it by yourself, making it sound as nearly as possible like the artist's performance.

If you will do these three things, working for several hours every day, you will have a good chance of learning a great deal about music and about playing the piano—and what fun you will have!

How Notate Chromatics?

Q. Will you please tell me the proper way to write accidentals when composing music in the key of C. For instance, in descending from A, to a lower note, I write G-sharp (A-sharp). Is this the general rule for doing such things?—M. T. H.

A. There is no one accepted way of notating chromatic tones in harmonic music; in fact, there is great inconsistency in the general notation. The composer writes what seems to him to be the most natural notation considering the movement of the chords at that point in the key of C, if you descend from A to F-sharp, the latter should be written harmoniously as G-flat, you will probably write F-sharp, especially if the note resolves to a G.

You will find this matter briefly discussed on page 38 under "Musical Notation and Terminology," but I admit frankly that my treatment there is not very good. However, I don't know where there is anything better. Perhaps some of our readers will be able to tell us.

Pedaling—the "Stepchild" of Piano Study

by Ann Chené

PEDALING can be truly termed the "stepchild" of piano playing. It is far less understood than any other component of the art. Anton Rubinstein once remarked: "I consider the art of properly using the pedal as the most difficult point of higher piano playing, and if we have not yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood, or in the capabilities of the pedal." Concert pianists and educators of equal distinction reiterate this statement, stressing the necessity for a thorough study of this important adjunct to artistic performance. In spite of this, students devote years of effort to developing both hands (fingers, wrists, arms); in gaining musical background (theory, analysis, interpretation), yet they neglect to evaluate the study of the pedal. The result is that instead of employing it sparingly, or not at all, they use it to such excess that the performance becomes merely a jumbled mass of sound, devoid of all beauty, and musical significance.

An excerpt from the writing of A. Marmontel, French pedagogue of the Paris Conservatoire, dating back to 1876, bears out this statement. He says, "Usually from the day on which the teacher allows a pupil to use the pedal, his foot remains permanently down on this most valuable auxiliary. Nothing is more tiresome for sensitive ears than the confusion produced by the simultaneous resonance of incoherent sounds."

Careful Study the Only Remedy

Today, carelessness and lack of discrimination in the use of the pedal can be remedied by offering a system of training in pedaling comparable to that offered in the other phases of piano technique. By apprising the student of the full purpose of the pedals, and by showing him how to approach this study with care and understanding.

Pedaling is an integral part of all good piano playing, and it should be planned definitely and intelligently when a piece is first taken up. This does not mean, however, that the student should actually use the pedal in learning a new piece. Indeed, the pedal is a hindrance rather than a help in the process of learning. A good legato, strength and independence of fingers, clarity and variety of touch are necessary factors in securing the proper use of the pedal, and not depend upon the pedal to cover his deficiencies.

Fundamental Uses of the Pedals

Each of the three pedals of the modern grand piano has special functions which should be made clear if these functions are stated briefly at the outset.

The damper pedal (to the right) is the one most commonly used. It serves three important purposes: to increase and sustain the tone; to connect tones, thereby producing a better legato; and to give accent.

The soft pedal (to the left), which need not be considered in the first stages of study, is important later for two reasons: to soften and veil the tone; and to lend atmosphere and variety to the music.

The sostenuto pedal (in the center) is introduced usually at an even more advanced stage. It is valuable for sustaining important harmonic fundamentals or "pedal points" in the bass or middle section of the instrument, thus allowing more freedom to the damper pedal.

The Damper Pedal

There are three fundamental reasons for the employment of the damper pedal.

1. To increase and sustain the tone. We all know that when the finger depresses a key, the hammer strikes the string, and its damper rises. If the pedal is put down while the tone is being held, the dampers are lifted from all the strings. This causes to vibrate in unison those strings, over the entire keyboard, which

are related to the ones already sounding. This naturally increases the volume and sonority of the tone. When this is demonstrated at the piano, the effect can be clearly heard.

With the proper use of this pedal, one can give more prominence to a melodic tone sustained over a veiled harmonic background. The duration and vitality of the tone can also be prolonged.

Of equal importance is the fact that the pedal sustains tones which cannot be held otherwise. While a fundamental tone or chord is being kept sounding by means of the pedal, the hands are able to play melodic or technical passages on another section of the keyboard.

It is important to observe next that the use of the pedal is necessary to connect and blend single tones, harmonies, octaves, double notes, thereby producing a better legato and a more closely knit musical structure.

To give accentuation. Finally the damper pedal is an invaluable aid to forceful accentuation and it adds power and brilliance to certain types of staccato playing.

To complete our survey, it must not fail to mention that the pedal adds color to the tone, and that an endless variety of foundation and secret of all good pedaling, both in effects can be produced through its discreet and skillful use. It is important for the young pianist to understand the mechanical actions of the damper pedal.

How to Manipulate the Pedal

Just as the pianist learns correct hand position and finger action, so must he know the proper position and movements of the foot on the pedal. The heel rests on the floor and the pedal is controlled by the ball of the foot which never loses contact with it. Here a few injunctions are in order: Do not lift the foot away from the pedal, as the sound of the shoe striking it will be distracting to the listener. Do not hinder steady action when it is needed. Do not keep the pedal as a time-keeper or a convenient foot rest. First, practice putting the pedal all the way down and releasing it without a jerk. It is the important next

to learn a quick movement and release of the pedal, and the "half-pedal" and "repetition pedal," which are used in certain styles of music, when rapid changes are necessary.

The mechanical actions of the pedal, however, have little meaning to the student unless their application to various types of music is demonstrated. These demonstrations should accompany the explanation so that this relationship is immediately established.

Pedal Action in Elementary Music

Fundamentally, there are three ways in which the damper pedal. It can be put down before the note is played. This is often called the "half-pedal" and is used in the same pitch, or of related pitch, or to produce a *legatissimo* or tranquil effect. The pedal can be put down simultaneously with the tone, to give accentuation. This action also applies to staccato playing, where the pedal moves with the same speed as the hand. These first two methods are so used in the very beginning of study, however. The third way of using the pedal—putting it down after the tone is played—is, by far, the most important of all. It is often called the *recapitulation pedal*. It is the added color of the tone, and that an endless variety of foundation and secret of all good pedaling, both in effects can be produced through its discreet and skillful use. It is important for the young pianist to understand the mechanical actions of the damper pedal.

The student will instinctively depress the pedal as he plays the tone. It cannot be too strongly emphasized by the teacher, that before considering any further aspects of the study of the pedal, he must learn to control his foot to wait until after the tone is sounded. This will save him the distress of overcoming a bad habit, and it may take him years to do this. At first, let him practice some exercises, listening closely to the effect produced. A keen ear can detect the difference in the quality of the tone which is shut off or blurred by a too quick pedal action, and one which is allowed to sustain clearly before the pedal is depressed. After knowing what to listen for, strive to "educate" the hearing to make it more sensitive. Lack of ear-training, musical taste, and mental awareness, are the most glaring deficiencies encountered in this. (Continued on Page 345)

Technical Proficiency in Singing

by *Lucrezia Bori*

Noted Prima Donna of Metropolitan Opera Fame

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DEVELOPMENT of technical proficiency in singing may not be likened to that of the technique in playing instruments. Artists playing instruments deal with the finished product as far as the instrument itself is concerned, but the singer has to make or remake his voice. The singing instrument requires constant observation, and control if it is to retain its means of expression, its strength, stability, flexibility, resonance, and expressive character.

The body must be kept in good condition, and the voice must not be overworked. The human voice is capable of just so much development in a given time. Youthfulness is the charm in a voice, and if it is correctly used it will remain youthful for years. Strain is one of the first things that will take away youthfulness in a voice. I have heard singers tear their voices to pieces trying to get what they thought was a big tone. They did not realize that a light voice with good resonance will carry farther than a heavy voice with no resonance. Many beautiful voices have not been born with volume, and I do not consider that volume is everything. An attempt to give such a voice volume will more than likely prove disastrous. The teacher should try to convince the young singer that the surest way to lose a voice is to try to imitate a Wagnerian singer.

Vocal Exercises

Everything that is sung should be a means to freeing the vocal instrument. For facility in the responsiveness of the larynx, and vocal cords, *staccati* exercises, fast arpeggios, fast scales, trills, and various forms of florid exercises are beneficial. *Staccati* exercises develop a light, free, flexibility of adjustment in the vocal cords. They can be used for all types of voices. If the vocal cords do not become free in the singing of *staccati* exercises, they will not approximate freedom in the singing of the text. The daily practice of *staccati* exercises is an important factor in conditioning the voice for freedom in singing.

Through the use of florid, and *staccati* exercises the vocal range may be extended. I believe that singers should practice scales. At first, the tones of higher pitch in scales and arpeggios should be touched lightly; but not sustained. Gradually, they can be sustained in the same exercises, and in jumps of an octave without subjecting the larynx to undue strain.

Short practice intervals at frequent times during the day are good for the young voice. I believe in twenty minute practice periods, but the entire daily amount of vocal practice should be limited to one hour and a half.

Florid Singing

Speed and purity of intonation in florid singing cannot be attained by slow practice. Speed is attained by practicing fast passages in fast tempo, and the singer must understand the rhythmic structure of what he is singing. When the vocal instrument is free of all interference, speed in the execution of florid passages, becomes automatic. The tone becomes more flexible and clear as the voice becomes more flexible and elastic.

When all tendency to eliminate throat stiffness has been accomplished, the development of sustained singing may be undertaken. For the beginner I would recommend exercises descending in pitch rather than



LUCREZIA BORI

ascending sustained exercises for the beginner. Later take up both descending and ascending sustained exercises in various forms, and with *crescendo* and *decrescendo* of sustained single tones. These exercises will help the singer attain volume of tone without undue strain, and will condition the entire voice.

Throaty singing comes from beginning the tone in the throat, and such singing will in time ruin a beautiful voice. To have the attack pure, and in tune, the throat must be open, and in order to open the throat the singer must relax the jaw. In singing, the opening of the jaw is very important. A yawning sensation and it is this relaxed sensation that the singer always should try to reproduce.

After a certain elasticity has become natural, florid exercises may be combined with exercises on sustained tones. The singing of sustained tones requires a higher degree of elasticity than does the singing of florid passages. If exercises on sustained tones are attempted too early in the development of the voice, undue strain is placed on the apparatus, and throat stiffness results.

The practice of the trill is invaluable in the development of the flexibility of the larynx. The trill cannot be subjected to pressure. I believe that a good trill may be acquired by all types of voices, both male and female, where the flexibility of the throat is established.

The role of *Mimi* in Puccini's "La Bohème" is so human, and so modest, and it should be acted and sung with this same simplicity. I was considered successful in Puccini's lyric comedy "La Rondine" which was first

A CHILDHOOD PICTURE OF LUCREZIA BORI

produced in 1917. It embraces a simple story about life in a Parisian setting.

The singer should become technically proficient in playing the piano. This instrument is the most helpful to a singer's career, and it is always so much more practical to be able to play your own accompaniments and vocal exercises while practicing, than to have to depend on some one else. Theory and sight singing are important aids to the singers musicianship, and languages are an absolute must.

There is no singing role that is simple if it is performed correctly. Just the production of the voice takes a tremendous amount of concentration, and it is this why the singer who wants a career more than anything else must renounce everything for it.

Vocalizing on Vowels

Weak tones are strengthened through the practice of florid exercises, but I would not stress the continued working on weak tones in the endeavor to strengthen them, as this is destructive to the vocal instrument, and it makes for undue stress on weak spots.

The vowels i, and e, and a, are beneficial in establishing the resistant strength of the vocal cords. After a certain amount of attention has been given to these vowels, other vowels should be added to vocal practice.

The development of technical proficiency is purely individual, and the teachers judgement is very important in proceeding with a vocal career. The teacher must select repertoire and exercises to meet the individual needs of pupils.

A singer can only keep the vocal instrument in fit condition by daily practice. Strength is developed and retained through the daily singing of exercises, opera roles, and songs, and the full voice should be used. After the singer is not hampered by technical interferences in the vocal instrument, he is free to give expression to his artistic capabilities.

In studying an opera role do not start from the score, but instead read the book on which the opera is based. In only this way will you get the psychology of the performance well when the tone is forced or the throat is subjected to pressure. I believe that a good trill may be acquired by all types of voices, both male and female, where the flexibility of the throat is established.

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The words and music of (Continued on Page 346)

THE ETUDE

JUNE BLOSSOMS

Although written in waltz tempo, this alluring composition should be played more like an idyll, full meaning being given to each phrase without detracting from the rhythm. The grace notes preceding the chords come on the first beat with the bass accompaniment and with the other notes in the chord. The melody note following the grace note is played immediately after it. In other words, do not play the grace note before the chord. Grade 3 1/2.

JOSEPH M. HOPKINS *

Tempo di Valse, molto rubato (♩ = 120)

* Based on a theme by Charles H. Davis
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mf *poco accel.* *poco rit.*
mf a tempo
Poco meno mosso
mf *poco rit.* *f* *mf*
senza Ped. *R.C.*

THEME FROM "LES PRÉLUDES"

This theme from the most loved of Liszt's Symphonic Poems, written in 1856, has been made into a very practical piano piece by Mr. Henry Levine. It is one of the finest of all Liszt's romantic melodies. Liszt created the term "Symphonic Poem" and wrote thirteen works of this less formal symphonic class. Many of the most often heard compositions of Smetana, Tchaikovsky, Saint-Saëns, César Franck, Debussy, Ravel, Richard Strauss, and Sibelius have evolved from Liszt's symphonic poem form. Grade 4.

Allegretto (♩ = 84)

FRANZ LISZT
 Arr. by Henry Levine

mp *mf* *poco a poco più mosso* *mf* *poco marcato*

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cresc. *poco a poco più di moto* *f* *marcato* *Allegro maestoso* *cresc.* *ff* *rit.* *fff*

MORNING MOOD

(MORGENSTIMMUNG)

When Henrik Ibsen's picturesque sociological fantasy *Pearl and the Swine* was produced in 1867, Edvard Grieg was twenty-four years old; and the national character of the drama made an immense appeal to him. This resulted in two suites developed from his incidental music. *Morgenstimmung* is translated "morning mood," but it implies the inspiration of the new day, the chorus of birds, the breezes through the trees, a world coming to life, all delightfully depicted in this little masterpiece. Grade 6.

EDVARD GRIEG, Op. 46, No. 1

Allegretto pastorale M.M. ♩ = 60

p dolce

Pod. simile

piu f

Pod. simile

ff *l.h.* *ff* *p* *ff* *p*

Detailed description: This system contains the first five staves of the piece. It begins with a piano introduction marked *p dolce*. The first staff is the treble clef, and the second is the bass clef. The music features a melody in the treble with various ornaments and fingerings. The bass part provides harmonic support with chords and moving lines. The system concludes with a series of chords in the bass, marked with dynamics *ff*, *p*, *ff*, and *p*.

p *molto* *ff*

ff *p* *ff* *p* *molto* *ff* *l.h.*

p *dim. e tranquillo* *pp*

dim. e tranquillo *p*

Detailed description: This system contains the next five staves of the piece. It continues the melodic and harmonic development. The first staff shows a transition to a more active texture with *molto* and *ff* markings. The second staff features a dynamic range from *ff* to *p*. The third staff introduces a section marked *dim. e tranquillo* and *pp*. The fourth staff continues this section with *dim. e tranquillo* and *p*. The fifth staff concludes with a *p* marking. The system includes various fingerings and ornaments throughout.

LEGEND OF THE WATERS

Mr. Grey's *Legend of the Waters* will be heard to best advantage if the accompanying *andante* notes are played with great evenness of tone and regularity, even though the piece is marked *con fuoco* (with fire). The middle section offers fine dramatic opportunities. Grade 4.

Con fuoco (♩ = 126)
la melodia ben accentuata

FRANK GREY

mf
l.h.
Ped. simile
l.h.
l.h. a tempo
cresc.
rall. poco
mf
cresc.
f
Con ferocita
F. Fine
meno mosso

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THE STUDS

a tempo
cresc.
ff
poco rall.
f
D.C.
rall.

FROM CRINOLINE DAYS

Mr. Oberg, in picturing crinoline days of the early Victorian period, has very cleverly employed a two-sixteenth note embellishment, as used in one of the most popular pieces of that day, the *Monastery Bells* by Lefebure-Wély, eminent French organist and composer (1817-1860), who wrote much organ music and three symphonies. *Monastery Bells* is said to have sold over a million copies. Grade 3½.

Andante espressivo (♩ = 104)

O. SCHELDRUP OBERG

p
Repeat r.h. octave higher ad lib.
rit.
Fine
con espressione
mf a tempo
più mosso
simile
D.C.
rall.

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WEeping WILLOW

The reason for distributing the parts of a composition of this type upon three staves is that it makes the melody stand out optically more prominent and thus leads to clearer performance. The undulating sway of a willow tree in the spring breezes may be very effectively imitated. Grade 2 1/2.

Moderato con moto (♩=120)

MYRA ADLER

mp *la melodia ben marcata*

The willow sways in the breeze.

p

dim.

Più mosso

a tempo

p rit.

similo

This system contains the first two staves of the piece. The right hand (r.h.) plays a melody with a wavy, undulating character, while the left hand (l.h.) provides a steady accompaniment. The tempo is marked 'Moderato con moto' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The first staff includes a dynamic marking of *mp* and the instruction 'la melodia ben marcata'. The second staff begins with the descriptive text 'The willow sways in the breeze.' and a dynamic marking of *p*. The system concludes with a *dim.* marking and a *similo* instruction.

Tempo I

mp

p

This system contains the next two staves of the piece. The tempo is marked 'Tempo I'. The right hand continues the melodic line with various ornaments and dynamics, while the left hand maintains the accompaniment. The system begins with a dynamic marking of *mp* and a *p* marking. The piece concludes with a *pp* (pianissimo) dynamic marking and a final chord.

COMMENCEMENT DAY MARCH

SECONDO

C. C. CRAMMOND, Op. 138

Tempo di Marcia (♩=120)

Musical score for the second part of the march. It consists of six systems of piano and bass staves. The music is in 2/4 time with a key signature of one flat. Dynamics include *mf*, *f*, and *mp*. The score includes various articulations such as slurs and accents. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

COMMENCEMENT DAY MARCH

PRIMO

C. C. CRAMMOND, Op. 138

Tempo di Marcia (♩=120)

Musical score for the first part of the march. It consists of six systems of piano and bass staves. The music is in 2/4 time with a key signature of one flat. Dynamics include *mf*, *f*, and *mp*. The score includes various articulations such as slurs and accents. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

THY WILL BE DONE

Jessalie Lyndon Jones

CHARLES GILBERT SPROSS

Andantino *mf*

O Fa-ther, hear me while I pray! Take all my doubts and fears a-

way; What-e'er may come, dear Lord, help me to say, "Thy will be done, Thy

will be done." When clouds are dark, and

Più mosso *mf*

winds are chill, I turn my eyes Toward Cal-vry's hill And

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THE ETUDE

f

cry to Him, Who bade the waves be still, "Thy will be done, Thy

rit. *Tempo I*

will be done." Then as I jour-ney toward the goal, I pray God's peace may fill my

soul; But should the storms and bil-lows round me roll, Thy will be

done, dear Christ, Thy will, Thy will be done. *rall.*

JUNE 1947

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JESUS CALLS US, O'ER THE TUMULT

Hammond Registration
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Galilee
 (WILLIAM H. JUDE)

H. ALEXANDER MATTHEWS

Andante tranquillo

MANUALS

PEDAL

Ch. or Sw. *p*
 Ft. *mf*
 Ped. 32
dim.
 Sw. *p*
 Melody Ch. Solo ston
 Sw. (4)
 Ft. (4)
 Sw. (4)
p Ft. (4)
 Sw. (4)
rit.

A VISIT TO GRANDPA'S

GAYLE INGRAHAM SMITH

Slowly

VIOLIN

PIANO

mf There was a lit - tle lad so fair With big blue eyes and curl - y hair;
 Wheneve - ning came and work was done, Grand - ma told him to have some fun.

mf He went to Grand - pa's ev - ry year And rode the hor ses with - out fear.
 His sleep - y eyes were heav - y then; He was a - sleep ere count - ing ten.

f He was with Grand - pa all day long, Hear - ing the birds in their mer - ry song;

f Then came the notes so clear, "Bob - white," Ask - ing a - gain, "Is your wheat - field ripe?"

cresc. *rit.* *D.C.*
cresc. *rit.* *D.C.*

THE ORGAN GRINDER

LOUISE E. STAIRS

Grade 1.

Allegretto (♩ = 76)

mf The or-gan grind-er is on the street; I hear him play-ing his mu-sic sweet. A mon-key dressed in a

suit of red is rac-ing on a head. — He climbs the vine to my win-dow sill And

Fine

holds his cup for a dime; — He looks so cute in his lit-tle suit; I wish that he were mine. —

D.C.

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BETTY'S SERENADE

FRANCES M. LIGHT

Grade 1.

Not too fast (♩ = 60)

mp

Fine

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THE ETUDE

mf

poco rit *D.C.*

TOMBOY TIM

RENÉE MILES

Grade 2.

Allegretto (♩ = 96)

mf *l.h.*

Fine

mp *f* *l.h.*

mp *a tempo* *rit* *D.C.*

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Grade 2½. Allegro moderato (♩=84)

TO A DWARF

WILLIAM SCHER

The musical score consists of two staves: piano (top) and bass (bottom). It includes various musical notations such as notes, rests, and dynamic markings like *mf*, *pp*, and *Fino*. There are also performance instructions like "1st time" and "Last" with repeat signs. The score is divided into measures with bar numbers and includes a section marked "rit. r. h." and "D. C." at the end.

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THE ETUDE

Pedaling—the "Stepchild" of Piano Study

(Continued from Page 323)

phase of a student's performance. The next problem to be considered is when and how to change the pedal. A basic rule is to take a new pedal with each change in harmony, and this applies to a melodic line where unrelated tones occur. There are exceptions to this rule, which will appear later in remarks concerning certain types of advanced music. When melodic tones, chords, double notes, octaves, are to be connected, the pedal is carried over from the last tone or tones, then it is immediately depressed. This rule must be followed faithfully in order to produce tonal, harmonic, and rhythmic clarity.

The following rules are of great importance to the student as he approaches more advanced music: Most chords require the addition of the pedal to enhance their color and sonority. In playing staccato chords, if the pedal is used at all it must be released instantly. *Arpeggios* lend themselves well to a generous use of the pedal; indeed they frequently require it. Most octave passages are played with pedal, especially if they are melodic, or if power and brilliance are desired. Staccato octaves require a quick pedal on accented notes only. Many octave passages can not be played *legato*. Trills may or may not be pedaled, depending upon the nature of the music. A long trill can be built up to a more effective climax, if pedal is brought in, and there will be less strain on the fingers. Most *glissando* passages benefit and are easier to play, if pedal is used throughout.

Discrimination Is Important

The student, even when limited to fairly simple techniques in his own work, can gain inspiration by observing the subtle and complex pedal effects which are obtained by the masters as an integral part of great performance.

A good knowledge of harmony is indispensable for proper employment of the pedal. A melodic line composed of eighth or sixteenth notes, and so on, with dissonances and unrelated tones, requires merely a touch of pedal here and there, for accent. However, if this passage occurs in the upper register of the piano, the pedal is often retained throughout. Liszt was the first prominent composer to recognize and make use of this pedal effect. In the compositions of his later years, the art of pedaling was notably advanced.

As a rule, no pedal is used in playing scale passages. Only in the upper section of the instrument may a scale ascending or descending be played with one continuous pedal. There are a few instances where the pedal may be used in a scale passage to give sweep, or descriptive effects. Good listening will determine whether or not to use the pedal in passage work. Clarity must never be sacrificed unless some special effect is desired. Most double notes are pedaled only in *legato* passages, with frequent changes. Sixths benefit by its use.

We have already mentioned the use and action of the pedal in staccato passages. In a staccato or presto movement where lightness and delicacy are necessary, little or no pedal is used. When the passage

occurs in the extreme treble where the strings have no dampers, the pedal may be generously employed to good effect.

Unless there is always a good reason for using the pedal, avoid it. Turns should never be played with pedal, and grace notes and mordents are usually clearer without it. When repeated notes are played in rapid succession, it is better to omit the pedal.

The question often arises, whether or not to use the pedal in playing the works of composers of the sixteenth and seventeenth centuries, since most of this music was written for instruments which had no pedals. Musicians and teachers of today are divided in their opinion about this, some advocating a rigid avoidance of it, others expressing the belief that, if employed with discretion, it will enhance the beauty of this music. When playing the works of the early masters, let us not forget that the fore-runners of the modern piano gave out a comparatively weak, thin tone; therefore we must make adjustments in touch and style to preserve the spirit and character of the age. However, the piano cannot take on the quality of a harpsichord or clavichord. Why then impoverish this music by denying it the color and dynamic effects made possible by the aid of the pedal? In his treatise "The Pedals of the Pianoforte," Hans Schmitt observes that "Liszt, by his transcriptions of Bach's organ fugues, has demonstrated that the most complicated polyphonic music can be played on the piano with pedal."

This is my feeling, at least, for ideal expression in the performance of the old classics. This, however, does not apply to the early training of the student. There is no doubt that it is preferable for the young pianist to practice and play the compositions of Scarlatti, Couperin, Mozart, and Bach, without pedal, for here purity of tone and clarity are the first essentials.

The soft pedal is used to soften the tone and make it less resonant, or to create atmosphere and variety in the playing. Put down this pedal (to the left) and keep it down as long as the effect is desired. The action of the damper pedal goes on as usual.

The sostenuto pedal is used to sustain a fundamental harmonic tone or a "pedal point," thus allowing more freedom in the use of the damper pedal. It is held down continuously for the full value of the tone or chord. This pedal will not prolong tones above the upper middle register of the piano.

In the works of Beethoven, Brahms, Liszt, and Chopin, the damper pedal is introduced not only to sustain, connect, give accent, and power, but to enrich and color the music.

Debussy introduced and employed startling innovations in the art of pedaling. In his music, the pedal is a highly significant feature. Change of harmony does not always denote a new pedal, the pedal sometimes being held down over many measures to sustain a veiled background of chord clusters or arpeggios. Frequently dissonances or unrelated chords are introduced into a melodic pattern, supported by a conventional harmonic foundation, yet the pedal is retained to build up a greater mass of sound. If the accumulation of sonorities is overpowering, the half-pedal can be employed to clarify the musical line. The repetition pedal (moving the pedal up and down several times in rapid succession) is also valuable (Continued on Page 348)

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(Continued from Page 324)

An open role should be learned at the same time, and I believe in learning an entire act before attempting the next one. A single aria from an opera is never as important as the operetta. It is the soliloquy, or the climactic moment in the action, but the big moment for the success or failure of the singer.

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I never took a dramatic lesson in my life, but I learned the art of drama by watching my opera. In the last analysis, a sense of the positions and actions of my colleagues on the stage. I acted spontaneously, and little by little my work improved. After a daily rehearsal, I would go home, and think out ways that I could improve my acting. I worked to identify myself with the character portrayed. My own part would be completely logical every moment on the stage. Dramatic ability is born in the singer; it is not made; but it must be developed by natural and graceful breathing. One does not learn how to breathe, but it is your inner feeling that must tell you how to do it gracefully and unforced, and then the effect will take care of itself.

Among the forty-two opera roles that I sang, I have always thought that Massenet and Puccini *Mozos* were subtler. Massenet emphasized the fragility of the character of *Ménon*, while Puccini brought out the dramatic portions of the book. "Ménon" is a part in singing. It is difficult to sing; but the secret of singing his music is to touch the heart of people. "This also remains true in singing Verdi's music. Both of these composers knew how to write for the human voice, and their music is vocally practical.

Requisites for the Young Singer

(Continued from Page 315)

cruse ships. I have never sung in nightclubs. It is a dangerous practice to refuse work for no better reason than that it is less than the goal you have set for yourself. It's of no use deploring the fact that operative conditions make it impossible for the young singer to break his way in without training; that concert manager's selection makes it impossible from among inexperienced performers. As they are as they are, and the wise beginner adjusts his outlook to accept them. The music is the same. It is an experience with as much experience to give himself the necessary training as he can get, and the important thing is to provide experience before audiences—any kind of musical audience. Certainly, singing in a summer hotel is a far cry from singing on an operatic stage; but it has the advantage of teaching the young performer to face audiences, and to learn to control their own needs and reactions; and that sort of experience is of great value to him when the moment comes for him to face audiences in the opera. That, of course,

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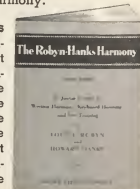
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